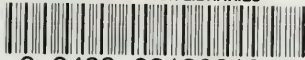


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THE PILGRIM AND THE BOOK

BY PERCY MACKAYE

WORKS BY PERCY MACKAYE

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JEANNE D'ARC. A Tragedy.
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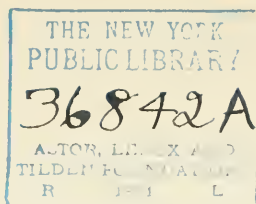
THE CANTERBURY TALES. A Modern Rendering into Prose.
THE MODERN READER'S CHAUCER (with Professor J. S. P. Tatlock).

The PILGRIM and THE BOOK

by
PERCY MACKAYE



AMERICAN BIBLE SOCIETY
BIBLE HOUSE, ASTOR PLACE, NEW YORK CITY



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The PILGRIM and THE BOOK

A Dramatic Service of the Bible
Designed to Be Used in Churches

Written for the
AMERICAN BIBLE SOCIETY

by
PERCY MACKAYE

*COVER DESIGN FROM STATUE BY
AUGUSTUS SAINT-GAUDENS
BY SPECIAL PERMISSION*

Together with
COMMENTS AND SUGGESTIONS
in Regard to Participation in
the Service
and
WORDS AND MUSIC OF THE HYMNS

TO
THE CHERISHED MEMORY
OF MY GRANDPARENTS
REV. NICHOLAS MEDBERY,
REBECCA STETSON MEDBERY,

FOR WHOM THE BOOK
OF THEIR PILGRIM FOREFATHERS
WAS LIGHT AND DAILY BREAD

I DEDICATE
THIS SERVICE

PREFACE

At the invitation of the American Bible Society, through its General Secretaries, Dr. William I. Haven and Mr. Frank H. Mann, I have written this Dramatic Service, designed to be used in churches.

Being in some respects the first of its kind, the text is followed by certain Comments and Suggestions, which, it is hoped, may be of use to ministers, choir-masters, and teachers, in preparing to hold the Service with their own congregations, choirs, and Sunday schools.

The theme of the Service is the power of truth, as revealed in the Bible, to set free the human soul, in particular from the shackles of Persecution and the Fear of Death. This theme applies historically to the spiritual struggles and achievements of the Pilgrim Fathers, but also symbolically to Man himself as a pilgrim seeking "freedom to worship God."

The purpose and form of the Service are not, then, in any sense those of an historical pageant; they are rather those of a new (and very old) relationship between dramatic expression and religious aspiration, seeking to fuse these in a ritual of plastic simplicity, adaptable to all congregations, whether of meetings very small in chapels, clubs and schools, or of great gatherings in large churches and cathedrals.

Necessarily, the printed directions in the text must apply to a certain scale of participation, and here an average scale has been assumed; but this scale may be enlarged to one of much greater elaboration and color than here described, or be diminished to the very

PREFACE

simplest essentials—even omitting the Groups and retaining only the Principals. These alone—provided they be interpreted with insight and sincerity—may carry by themselves the meanings of the Service, which indeed might be simply read aloud by the minister together with members of the congregation (interwoven by singing of the hymns), in cases where full preparation is impracticable; though, of course, the results would not be equivalent.

With needs and resources so varied in view, the Service has been designed to appeal, if possible—through such few, great, elemental teachings of “the Book” as all creeds can gladly unite upon—to the purposes of Christian fellowship anywhere, at this special time of the Pilgrim Tercentenary, or at any time.

To all ministers, or others, then, who may at any time prepare, or take part in, this Service, I shall be sincerely obliged if they will send me—at my address below—such records, programmes, or personal impressions of their holding of the Service as they may like to let me know about.

For its general use, the Music involved must needs be old and familiar; and so the ten Hymns (to four of which I have written new words for special requirements of the Actions) are tunes well known both to our time and to elder times. A single exception is that of the solo (sung by the Spirit of the Old Testament) in the Fourth Action, the music for which—to words by John Bunyan—is taken from the Shepherd-boy’s Song in the oratorio of “The Pilgrim’s Progress,” composed by Edgar Stillman Kelley, to whom (and to Oliver Ditson, Boston, publisher of the Oratorio), I am heartily indebted for preparing a special edition of the Song.

PREFACE

which can be secured direct from Oliver Ditson, or from any music dealer, for use in this Service. To Mr. Kelley also I am indebted for suggesting the use (for Hymn II) of the old tune, *China*, which he has utilized, as a musical theme, with rare impressiveness, in his "New England Symphony."

To Mrs. Augustus Saint-Gaudens and Mr. Homer Saint-Gaudens, for their friendly consent to use the reproduction of Saint-Gaudens' great statue as cover-design of this volume, and to Tiffany and Company for the excellent reproduction, I make my sincere acknowledgments.

Of the "Persons in the Service," three only—the Pilgrim, Satan, and Revelation—are expressed through dialogue, in rhymed verse, written by myself. The six others who speak—as spokesmen of the Book—utter the unaltered language of the Bible, selected and combined by me from those Scriptures attributed to the respective speakers in the Bible itself.

To the reader the whole is here submitted in published form, chiefly with the hope that it may be useful to him not simply as a reader but as a participant. For it is perhaps only to a participant, imbued with the imagination of true worship, that the immortal newness, wonder, and beauty of the ancient Word will appeal with that freshness of apprehension which it is the prime object of this Service to quicken.

PERCY MACKAYE.

Harvard Club, New York,
August, 1920.

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PERSONS AND GROUPS

In the Service

PERSONS

(Speaking)

THE PILGRIM
SATANAS
REVELATION

MOSES
DAVID
ISAIAH

ANGEL OF THE STAR
ST. JOHN
ST. PAUL

(Chanting)

SPIRIT OF THE OLD TESTAMENT
SPIRIT OF THE NEW TESTAMENT

(Mute)

PERSECUTION
FEAR OF DEATH

GROUPS

(Singing)

LAWS
PSALMS
PROPHETS

SHEPHERDS
DISCIPLES
APOSTLES

THE CONGREGATION

HYMNS
(First Lines)

PART I

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THE SETTING

THE setting of the Service is the interior of any church, preferably at the hour of evening worship.

The focus point of the dialogue-action is at that place—usually directly opposite the choir—which in some churches is occupied by the pulpit, in others by the altar, being in this text referred to as the place of the pulpit, which is here considered as being raised above a surrounding platform, itself raised above the aisle approaches to a height near the level of the eyes of the seated congregation.

Under usual conditions, no other accessories of setting are needful than those of the church itself, in which (at the focus place of dialogue) three places of entrance and exit—right, left, and center—may be represented by hatchments, or tapestries, designed as gateways, carried in to place and held by choir-boys, or by others in vestments; or these points of egress and ingress may be imagined merely, and suggested by the lighting and action.

THE PILGRIM AND THE BOOK

THE PILGRIM AND THE BOOK

A DRAMATIC SERVICE

PART I

PRELUDE

("Freedom to Worship God")

WHEN the congregation is assembled, the Service begins with the singing, by ALL THE PEOPLE, of Felicia Hemans's familiar hymn "The Pilgrim Fathers."

HYMN I

*The breaking waves dashed high
On a stern and rockbound coast,
And the woods against a stormy sky
Their giant branches toss'd;
And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.*

*Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of stirring drums,
And the trump that sings of fame;*

THE PILGRIM AND THE BOOK

*Not as the flying come,
In silence and in fear,
They shook the depths of the desert's gloom
With their hymns of lofty cheer.*

*Amidst the storm they sang;
The stars heard, and the sea!
And the sounding aisles of the dim woods rang
To the anthem of the free.
The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared:
This was their welcome home!*

*What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?
They sought a faith's pure shrine.
Ay, call it holy ground,
The soil where first they trod;
They have left unstained what here they found:
Freedom to worship God.*

FIRST ACTION

(The Pilgrim)

AS the strains of this Hymn are ceasing, a sturdy **FIGURE** enters the dimness of the left aisle at the back of the church.

All in gray, clad in wide hat and long heavy **CLOAK** over Pilgrim's garb, he bears in his right hand a heavy **STAFF** and under his left arm **A GREAT BOOK**, bound in old vellum, closed with an iron clasp.

With pace of quiet power he strides up the aisle toward the Pulpit, but stops midway as **A DEEP VOICE** calls softly from the obscurity.

THE VOICE

Pilgrim!

(The **FIGURE** pauses to listen; the Call is repeated more loud.)

Pilgrim!

THE PILGRIM

Who calleth from the dark?

(He moves forward again toward the Pulpit.)

THE VOICE

Pilgrim!—Pilgrim!—Whence have ye come hither?

THE PILGRIM AND THE BOOK

THE PILGRIM

From a far country: little was my bark
Among the great billows; bitter blew the weather.

THE VOICE

Why have ye come, forlorn and famine-shod?

THE PILGRIM

I seek.— I seek.—

THE VOICE

What seek ye here to find?

THE PILGRIM

Freedom I seek: freedom to serve mankind;
Freedom to worship God.

SECOND ACTION

(The One in Black)

FROM shadow beyond the Pulpit, left, appears **ONE IN BLACK**, clad as a Pilgrim of the Middle Ages, in long robe and cowl. He approaches the **PILGRIM IN GRAY**, and speaks with the same voice that has been heard from the dark.

THE ONE IN BLACK

Ha, comrade! Little have ye changed, I vow,
Since first we met.

THE PILGRIM*

God save thee, friend! But who art thou?

THE ONE IN BLACK

I am another
Who goes on pilgrimage
In every clime and age
Where you go faring. I am your twin brother—
Do ye not know me?

THE PILGRIM

(Astonished)

Nay.

* Removing his hat at this speech, the **PILGRIM** lays it near the Pulpit, where it remains till he takes it again at the final recessional.

THE PILGRIM AND THE BOOK

THE ONE IN BLACK

Can ye forget
Our gracious garden, and that pleasant day
What time we wore
No cumbering weeds of drab and black, as now
On this bleak shore,
But all was endless May
Under the green-and-golden apple bough?—
Now ye remember!

THE PILGRIM

(Staring more close)

Nay.

THE ONE IN BLACK

Since then ye have wandered long and far away,
And always I have trod upon your trail.—
Once on your pilgrim shield
You bore a Cross, to seek a shining grail;
Once in a lonely field
Ye labored, with bowed back,
To bear uphill your heavy pilgrim's pack,
While ever, before end of day,
I overtook you.—Ye recall now?

THE PILGRIM

(Turning to move on)

Nay.

THE ONE IN BLACK

Full soon ye shall. But stay—
What stubborn device is this your right hand hath?

THE PILGRIM AND THE BOOK

THE PILGRIM

This is my Staff of Faith, to clear my path
Of lurking fears.

THE ONE IN BLACK

And, lo, this garb which forms
Your staff so brave appurtenance?

THE PILGRIM

This is my Cloak of Strength against the storms
Of circumstance.

THE ONE IN BLACK

Your pardon if I look:
There in your left hand—what is yonder Book?

THE PILGRIM

This is my Lantern in the starless night.

THE ONE IN BLACK

Ye show a lantern, but where shines the light?

THE PILGRIM

Inward it guides the way. Behind this clasp
Beacons a double flame—the Old and New,
Both testifying Truth, and burning through
Both—shineth Revelation.

THE ONE IN BLACK

Let me grasp
The Book, and break its hinge in two,
And loose this hidden glory.

THE PILGRIM AND THE BOOK

THE PILGRIM

Nay,

Here force can find no way,
Nor cunning pick the lock:
They first must knock
To whom it shall be opened.

THE ONE IN BLACK

Yield it, pray,

To me, for well I know a knock shall shake it
Asunder.—Yield me here the Book, I say,
Else will I take it.

THE PILGRIM

Not to thy threat I yield
This holy Book, which many a year
I have in secret fended and concealed
From Persecution. Dear, more dear,
It still hath grown beneath all ban:
Yea, like a spring,
A living spring, its waters ran
Down through the Valley of the Shadow of Death,
Replenishing
Pools of life among the parchèd rocks,
Where, midst the lilies in the morning's breath,
The young bright Shepherd feeds his hallowed flocks.

(While the PILGRIM has spoken, from the dimness right has appeared the form of A DARK ANGEL, with locks of gray, and stern, cold face, bearing in his hands a cord-like chain. Stealthily, at a gesture from the ONE IN BLACK, he approaches the PILGRIM from behind.)

THE PILGRIM AND THE BOOK

THE ONE IN BLACK

Brother, ye have a misconceit
Imagining ye can outwit
The wiles of Persecution. Haply ye
Are most in jeopardy
Even now and here
When ye are least in fear.

THE PILGRIM

How should that be?
For I have won now to a new-world shore,
And brunted tide and tempest shock,
To build upon this Book, as on a rock,
The Commonwealth of Freedom. So, no more
I dread old Persecution: let him stand
Before me now,—this staff of my right hand
Shall cope with him.

THE ONE IN BLACK

The blind
Are they who see before, but not—*behind!*

THIRD ACTION

(Persecution)

WITH sudden swiftness, the DARK ANGEL plucks from behind the PILGRIM'S cloak and staff, and throws about him coils of the tightening chain.

THE PILGRIM

(Cries out.)

Who plucks my cloak?—Ha, now! Who binds me close,
And rapes my staff
Away? What sudden ambush of my foes
Am I now fallen in?

THE ONE IN BLACK

(Looks on, in deep laughter.)

Ah-ha-ha-ha!

THE PILGRIM

(Bewildered)

And what art thou, to laugh
Upon thy brother in his sore chagrin?

THE ONE IN BLACK

Ha, verily! That ancient foe
Ye feared no more—hath caught you in control;
And ye who would so zealously bestow
Freedom on a new world, now your own soul
Itself—behold in bondage!

THE PILGRIM AND THE BOOK

THE PILGRIM

Yea, alack!

Old Persecution, is it thou
Hast crept behind my back?
Release me! For I dread lest my own brow
Grow pitiless as thine.

THE ONE IN BLACK

(To PERSECUTION)

Nay, bondman mine:
Keep him still fast; and take
Yon stick and tether him as to a stake,
Here kneeling down. So let him see
Whether his Staff of Faith shall set him free.

(PERSECUTION obeys.

Fixing the Staff upright in the floor, he binds against it—back
to—the PILGRIM, who kneels with face toward the Pulpit,
whence he turns his face right to speak to THE ONE IN BLACK.)

THE PILGRIM

And art thou, then, my brother?

THE ONE IN BLACK

Yea,

The pilgrim partner of your way,
Who now that ye are well bestowed
Will ease you of the load
Of yonder Book.

THE PILGRIM

No, no, not this! Take all

Save this!

THE PILGRIM AND THE BOOK

THE ONE IN BLACK

And so ye may recall
Your brother pilgrim by the brighter hue
That erst ye knew—
Behold!

(Flinging off his Cowl and Garb of Black, he stands smiling in long
ROBE OF BRILLIANT RED, his locks of coppery gold bound with
a shining Serpent. Staring, the PILGRIM murmurs aloud:)

THE PILGRIM

Satanas!

THE ONE IN BLACK

Aye, and Ahriman,
Asmodeus, Apollyon, Sammael,
Lucifer,—by all these ye name me well!
And now, by all my powers and conjuring names
Your holy Book would ban—
Yield me the Book!

(At his sign, PERSECUTION tears the Book from the PILGRIM, who
utters a deep cry.)

THE PILGRIM

Dear God! Thou hast forsook
Thy Pilgrim!

SATANAS

(To PERSECUTION)

Go!—Go bear it to the flames!
Yet hold: bring here again.

THE PILGRIM AND THE BOOK

(He takes the Book himself and, standing aloft in the Pulpit, holds it tauntingly above the PILGRIM beneath.)

Here, brother, lift your gaze;
For, lo, this lantern of your starless night
Now shall I break in twain,
And let its double beacon blaze
Full on your sight—
And Revelation shine, to show
In the Shadow of Death, by the parchèd rocks,
Waters of life, where the lilies blow
And the young bright Shepherd feeds his hallowed
flocks.
Ah-ha! Behold now, brother!

THE PILGRIM

Nay! Desecrate it not!

SATANAS

(Tearing the Book in two, holds upward the two halves.)*

Behold, your Ark of Light is void and smother
And cloven darkness; yea, its holy vision
Is even as a clot
Of blindness, and its voice, a dumb derision
Of all your cry and yearning to be free.

THE PILGRIM

Ah me!
Is there no testament of liberty
My soul can cleave unto?

* See Comment at end of volume, page 62.

THE PILGRIM AND THE BOOK

SATANAS

Nor Old, nor New
Can slake your soul's desire:
The soul itself is doubt and quenchless fire!
Yea, even as this volume, torn
In twain, 't is racked by inward feuds forlorn.
So, Pilgrim, pray alone to your own shames.
Farewell!—And thou,
Bondman, bear forth this Book before me now.
Pilgrim and Book are kindling for my flames!

(Following PERSECUTION, SATANAS departs at the center.)

THE PILGRIM

O God! Now am I fallen, and thy frown
Is over me. Now am I all alone—and down.

FOURTH ACTION

(Revelation: the Old Testament)

FROM beyond the Pulpit, at center, A GLOWING OF CANDLES begins to dawn, while clear the bird-sweet VOICE OF A BOY begins to choir in solo.*

THE VOICE

*He that is down need fear no fall,
He that is low, no pride;
He that is humble ever shall
Have God to be his guide.*

(And now, at center, all in white, carrying a lighted candle, appears A RADIANT FORM, at right and left of whom two Choir-Boy CHERUBIM in blue bear in their hands TWO OPEN BOOKS OF GOLD.

While the Three come forward, the Boy on the right continues to sing:)

*I am content with what I have,
Little it be or much;
And, Lord, contentment still I crave
Because Thou savest such.*

*Fullness to them a burden is
That go on pilgrimage:
Here little, and hereafter bliss,
Is best from age to age.*

* Concerning Music for this solo, see page 67.

THE PILGRIM AND THE BOOK

(The Three pause above, in front of the PILGRIM, who gazes up at them.)

THE PILGRIM

O music, that dost heal the wounds of wrong!
Spirit! Art thou a voice made visible,
Or some meek vision melted into song?
And thou, whose presence dawneth to fulfil
My faith—what art thou?

THE RADIANT FORM

Revelation.—I

Am here to set you free.

THE PILGRIM

Whence rose thou here?

REVELATION

Out of the Book, wherein I still do lie
Ever to rise again, and banish fear
From the downfallen.

THE PILGRIM

But the Book was cast

Into the fire.

REVELATION

The fire was but a blast

To waken me.

THE PILGRIM AND THE BOOK

THE PILGRIM

But he, Satanas, rent
The holy Word in twain.

REVELATION

The twain—behold!
Are risen even as I—each Testament
By fire repurified to finer gold.

THE PILGRIM

That golden music—didst thou breathe it through
The soul of one of these?

REVELATION

These are the reeds
Of my eternal organ: the Old, the New,
Both ever young in Faith, whose deepest creeds
Have flower in childhood. These are Cherubim
Who bring to set you free, with Word and Hymn,
The Book whose truth is freedom. But the first
To testify shall be the Old, whose voice
Revealeth those of yore who knew the thirst
Of Persecution's bondage, and made choice
Against the Oppressor's chain, to succor law
Of liberty—to objurgate the awe
Of power—and purge the intimidated throng
With psalmèd speech and sacraments of song.

THE PILGRIM

So shall my chain be loosed, and I restored
To freedom?

THE PILGRIM AND THE BOOK

REVELATION

Yea; but only if the Word
Those testify be kindled in thy will
To emulation. Therefore, Pilgrim, till
The Three, whom I invoke, convene their Laws,
Prophets, and Psalms, here to befriend thy cause,
Kneel on, and pray, and quicken in thy heart
Responsive choirs.— So will I depart
Now with the New, and let the Old preside
Over these rites, for which—the first to speak
In witness—I summon him who from the peak
Of Sinai brought the Laws.

FIFTH ACTION

(The Laws)

WHILE REVELATION and the SPIRIT OF THE NEW TESTAMENT withdraw at center, the SPIRIT OF THE OLD TESTAMENT—placing his Gold Volume open on the Pulpit—chants with Choir-Boy Voice.

THE OLD TESTAMENT

Ye, who were the strength of my people,
In the wilderness,
Ye Laws, and Moses who leadeth you,
Succor now this Pilgrim!

(Enter now, in procession, through the body of the church, blazoned by their distinctive Group-Symbol and Vestment, the GROUP of THE LAWS (ten in number), led by MOSES, who carries a Scroll. These come singing, and take their places* during their Hymn, in which ALL THE PEOPLE join.)

HYMN II

(Sung by ALL, to the tune of *China*)

*Where Sinai's lonely shadow soared
Through morning stars in choir,
There from his stormy throne the Lord
First spake to man in fire.*

* The places of formation and massing, entrance and exit, as well as the distinctive symbols and vestments, of the several Groups in the Service are indicated in the Comments and Suggestions at the end, pages 59 to 63.

THE PILGRIM AND THE BOOK

*Long ages had his earth-born child
Wandered to rob and kill;
But now God spake, to guide the wild
Digressions of his will.*

*God spake, and on his tablet sealed
With sign of his First Cause
Those great commandments which revealed
The grandeur of his Laws.*

SIXTH ACTION

(The Psalms)

AT the expiration of this hymn, the SPIRIT OF THE OLD TESTAMENT chants again above the kneeling PILGRIM.

THE OLD TESTAMENT

Ye, who were the consolation of my sorrows
In exile and pain,
Ye Psalms, and David who leadeth you,
Comfort here this Pilgrim!

(Enter then in procession, with symbol and vestment, the GROUP of THE PSALMS, led by DAVID, who carries a Harp. These come singing, and take their places during their Hymn, in which the Others Assembled do *not* join.)

HYMN III

(Sung by the Group of the PSALMS only, to the tune of *St. Anne*)

*Even as the hart panteth in thirst
After the water brooks,
So panteth after thee, O God,
My soul—my thirsting soul.*

*My tears they call me, day and night:
My soul, where is thy God?
Why art thou, O my soul, cast down?—
His countenance shall shine.*

THE PILGRIM AND THE BOOK

*Deep calleth unto deep, amid
Noise of thy waterspouts,
And all thy waves and billows are
Gone over me, O Lord!*

*Yet shall thy lovingkindness be
My rock in the daytime,
And in the night thy song shall lift
My prayer to thee, my life!*

SEVENTH ACTION

(The Prophets)

ON the conclusion of this Processional Hymn, the SPIRIT OF THE OLD TESTAMENT chants once more above the PILGRIM in prayer.

THE OLD TESTAMENT

Ye, who were trumpets of my aspiration
In indignation and remorse,
Ye Prophets, and Isaiah, who leadeth you,
Rouse ye up this Pilgrim!

(Enter at these words, in procession, with symbol and vestment, the GROUP of the PROPHETS, led by ISAIAH, who carries a Staff. These come singing, and take their places during their Hymn, in which ALL THE PEOPLE join.)

HYMN IV

(Sung by ALL, to the tune of *Old Hundredth*)

*Our Lord, who clave the desert rock
And made the waters forth to flow,
He, by his spirit-rending shock,
Doth cleave the soul of man also.*

*Our Lord, who tore the sultry void
With whirlwinds of his thunder-stone,
He cleanseth too our spirits cloyed—
He is our paeon and our moan.*

THE PILGRIM AND THE BOOK

*In desert rock there is a spring,
A tempest in the torpid air:
Our Lord revealeth everything;
His prophecies are everywhere.*

EIGHTH ACTION

(Moses, David, Isaiah)

AS this Hymn is ceasing, the PILGRIM lifts his head from its bowed posture of prayer. After a moment of silence, very low, the organ begins to play; and now, while it continues,* the PILGRIM speaks.

THE PILGRIM

Ye, which are present in my prayer,
And compass me about with choirs
Of holy hymns, forbear
Awhile your ministry of song, and now
Quicken me with your living Word: yea, thou
Moses, that from the mountain fetched the fires
Of God to purge our bondage, succor me!—
How shall I cleanse my soul's captivity?

(Answering from his place in the body of the church, among the
LAWS, MOSES speaks to the PILGRIM.)

MOSES

Lo, it shall come to pass, when all these things are
come upon thee, that then the Lord thy God will turn
thy captivity, and will rejoice over thee for good,

If thou shalt hearken unto the voice of the Lord
thy God, to keep his commandments and his statutes
which are written in this book of the Law, and if thou

* Through all the speeches which follow, till FEAR OF DEATH enters, the organ continues to play very softly.

THE PILGRIM AND THE BOOK

turn unto the Lord thy God with all thy heart and with all thy soul.

For this commandment which I command thee this day, it is not hidden from thee, neither is it far off.

It is not in heaven, that thou shouldst say, Who shall go up for us to heaven, and bring it unto us, that we may hear it and do it?

Neither is it beyond the sea, that thou shouldst say, Who shall go over the sea for us, and bring it unto us, that we may hear it and do it?

But the Word is very nigh unto thee, in thy mouth, and in thy heart, that thou mayst do it.

THE PILGRIM

Nay, is my help so nigh? Yet, in my heart
I have denounced the forgers of my chains,
And cursed their sore corrupting smart,
And said—There is no succor for my pains!

(From his place amid the Group of the PSALMS, the sweet, consoling voice of DAVID now speaks to the PILGRIM.)

DAVID

The fool hath said in his heart, There is no God: They are corrupt, they have done abominable works, there is none that doeth good!

But fret not thyself because of evildoers, neither be thou envious against the workers of iniquity,

For they shall soon be cut down like the grass, and wither as the green herb;

But the meek shall inherit the earth, and shall delight themselves in the abundance of peace.

THE PILGRIM AND THE BOOK

The fool hath said in his heart, There is no God:

But I waited patiently for the Lord, and he inclined unto me and heard my cry;

He brought me up also out of an horrible pit, out of the miry clay, and set my foot upon a rock, and established my goings.

And he hath put a new song in my mouth:

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures; he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me; thy rod and thy staff they comfort me.

The fool hath said in his heart, There is no God:

But the earth is the Lord's and the fulness thereof; the world, and they that dwell therein;

The heavens declareth the glory of God; and the firmament sheweth his handiwork.

Therefore, rejoice in the Lord, O ye righteous;

Praise ye the Lord!

Praise him, sun and moon; praise him, ye stars of light!

THE PILGRIM

Yea, stars of light, and sun and moon,
They praise him with immortal lips,
O David; yet in night and noon
My soul still struggles with eclipse,

THE PILGRIM AND THE BOOK

Half darkling in a torpid shroud,
Half shining free:
Ah, Wind of God! When wilt thou rend the cloud
That cumbereth me?

(From his place among the PROPHETS, ISAIAH makes answer to
the PILGRIM, in kindling tones.)

ISAIAH

Awake, awake, put on strength, O arm of the Lord!

Incline your ear, and come unto me: hear, and
your soul shall live; and I will make an everlasting
covenant with you, even the sure mercies of David.

Behold, I have given him as a witness to the people,
a leader and commander of the people.

Even so the Spirit of the Lord God is upon me;
because the Lord hath anointed me to preach good
tidings unto the meek; he hath sent me to bind up the
broken hearted, to proclaim liberty to the captives,
and the opening of the prison to them that are bound.

Awake, awake, put on strength, O arm of the Lord!

Where is the fury of the oppressor?

The captive exile hasteneth that he may be loosed,
and that he should not die in the pit.

But I am the Lord thy God, that divided the sea,

And I have put my words in thy mouth, and have
covered thee in the shadow of mine hand; I, even I,
am he that comforteth you.

For a small moment have I forsaken thee; but with
great mercies will I gather thee;

The mountains shall depart, and the hills be re-
moved; but my kindness shall not depart from thee,
neither shall the covenant of my peace be removed;

THE PILGRIM AND THE BOOK

For as the rain cometh down, and the snow from heaven, and returneth not thither, but watereth the earth and maketh it bring forth and bud, that it may give seed to the sower, and bread to the eater;

So shall my Word be that goeth forth out of my mouth: it shall not return unto me void;

For ye shall go out with joy and be led forth with peace: the mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands.

Therefore, awake, awake, stand up, O captive! Break forth into joy, for the Lord hath comforted his own!

(At these words, ALL THE PEOPLE break forth into singing, during which ISAIAH, DAVID, and MOSES approach the place of the PILGRIM, where ISAIAH looses the Chain which binds him to the stake, and he rises in their midst to his feet. There MOSES restores to him his Cloak, and DAVID his Staff.)

HYMN V

(Sung by ALL, to the tune of Handel's *Christmas*)

*Awake, my soul; stretch every nerve
And press with vigor on:
A heavenly race demands thy zeal,
And an immortal crown.*

*A cloud of witnesses around
Hold thee in full survey:
Forget the steps already trod,
And onward urge thy way.*

PART II

NINTH ACTION

(The Shackles Loosed)

AS the Music ceases, the PILGRIM, standing amid the Spokesmen of the Book, speaks again.

THE PILGRIM

Now are my shackles loosed, O gracious Lord!
Now am I free again and strong.
And ye, dear elder brothers of the Book,
Prophets of Law, and Righteousness, and Song,
I give you thanks, who have restored
My cloak and staff, and took
My chain away.
Henceforward, come what may,
Now can I go my path alone
And have no fear of life.

(As MOSES, DAVID, and ISAIAH are returning to their places,* the voice of SATANAS is heard calling low—this time from the shadow on the right beyond the Pulpit.)

THE VOICE

Pilgrim!

* Here the organ begins again very softly to play, continuing till it swells to a crescendo at the burst of radiant light and reappearance of REVELATION.

THE PILGRIM AND THE BOOK

THE PILGRIM

What tone
Echoes once more from some dark place of dread
Concealed?

THE VOICE

Pilgrim!

THE PILGRIM

Ha, now I know thy voice!
From whence now dost thou call me?

THE VOICE

From the dead.

THE PILGRIM

The dead!

(Startled, the PILGRIM draws slightly back.

While he hesitates to answer, he is approached, left, from behind, by a DARK ANGEL with locks of white, who carries a BAND OF BLACK CLOTH.

The PILGRIM speaks toward the right:)

I will not go that path.

THE VOICE

Ye have no choice.
There is no way that leads not to the wrath
To come.

THE PILGRIM

My staff it is restored: I see
My goal, and have no fear.

THE VOICE

Of life!—But what of death?

TENTH ACTION

(Fear of Death)

SUDDEN, from behind, the DARK ANGEL blindfolds the PILGRIM, who drops his staff with a cry of dismay.

THE PILGRIM

Ah me!

Lo, I am overtaken here
By Fear of Death.—Now is there none shall free
My vision to behold the light again?

SATANAS

(Appearing, from the right, in front of the blindfold PILGRIM)

Nay, evermore shall ye be shut within
The dark of your own soul, to share with Sin
A chanel of the blind, and grope in vain
To escape the creeping hand of Death, his clutch
About thy heart. Lo, now
His fever-breath is on thy brow,
And on thy hand—his icy finger-touch!

(Reaching, with pointed fingers, SATANAS touches the hand of the PILGRIM, who draws it back with a faint scream.)

THE PILGRIM

Ah, Lord, my shepherd! Death himself is nigh:
Now, Revelation, save me—or I die!

THE PILGRIM AND THE BOOK

(Swaying, he falls prone before the Pulpit.

There SATANAS, lifting his own cast Garment of Black, lays it
over the PILGRIM'S body, wholly concealing him.)

SATANAS

Yea, many times before your death shall ye
Die in imagination, where ye lie
Now swooning.

(To the DARK ANGEL)

Fear of Death, right faithfully
Thou hast performed thy mission. Guard him well
When he shall waken.

ELEVENTH ACTION

(Revelation: the New Testament)

ABOVE SATANAS, a sudden BURST OF RADIANCE illumines the Pulpit, where REVELATION reappears with the SPIRIT OF THE NEW TESTAMENT, and speaks.

REVELATION

Nay, depart!—and dwell
Far from this place of sanctity.

(The SPIRIT OF THE NEW TESTAMENT has placed his Gold Volume beside the other, and now—while he sings—INVISIBLE CHOIRS join him, with shrill, clear Voices, in repetition of the *Sanctus*.)

THE NEW TESTAMENT

(With UNSEEN CHOIRS)

Holy! Holy! Holy!

SATANAS

(Starts back, overwhelmed by the SHINING LIGHT and the VOICES; then rushes off, with a great cry:)

Fly, Fear of Death! I follow thee.

(They disappear left.)

THE PILGRIM AND THE BOOK

REVELATION

My Pilgrim, I have heard your cry.
Your soul builds its own tomb, where only I
Can reach you, prisoned there. But now I bring
A new voice of the Word, whose summoning
Shall call a Star of Light,
Which simple Shepherds in the night
And fond Disciples and Apostles follow
To testify their faith;
And these—to banish Fear of Death
For aye, and raise this grave-shroud, which doth
swallow
Your soul in night—now shall appear
And pierce your blindness, and be present here.

TWELFTH ACTION

(The Shepherds)

AS REVELATION withdraws now, behind at the center, the SPIRIT OF THE NEW TESTAMENT enters the Pulpit and chants with Choir-Boy Voice.

THE NEW TESTAMENT

Come unto this Pilgrim,
Ye, who first were beholders of my Revelation,—
Shepherds, and thou that ledest them, O Star:
Yea, bring him your light!

(Enter then in procession, through the body of the church, the GROUP of SHEPHERDS, led by the ANGEL OF THE STAR, who wears on his brow a Fillet with a Burning Star. These come singing, and take their places during their Hymn, in which the Others Assembled do *not* join.)

HYMN VI

(Sung by the Group of SHEPHERDS only, to the tune of
Winchester Old)

*While Shepherds watched their flocks by night,
All seated on the ground,
The Angel of the Lord came down,
And glory shone around.*

*“Fear not,” said he, for mighty dread
Had seized their troubled mind;
“Glad tidings of great joy I bring
To you and all mankind.*

THE PILGRIM AND THE BOOK

*“ To you in David’s town this day
Is born of David’s line
The Saviour, who is Christ the Lord;
And this shall be the sign:*

*“ The heavenly Babe you there shall find
To human view displayed,
All meanly wrapt in swathing bands,
And in a manger laid.”*

*Thus spake the Seraph; and forthwith
Appeared a shining throng
Of angels, praising God, who thus
Addressed their joyful song:*

*“ All glory be to God on high,
And to the earth be peace;
Goodwill henceforth from heaven to men
Begin and never cease!”*

THIRTEENTH ACTION

(The Disciples)

ON the conclusion of this Hymn, the SPIRIT OF THE NEW TESTAMENT chants again above the Black Pall.

THE NEW TESTAMENT

Come unto this Pilgrim,
Ye, who first were followers of my Revelation,—
Disciples, and thou who ledest them, St. John:
Yea, bring him your love!

(Enter then in procession, with their distinctive symbol and vestment, the GROUP of the twelve DISCIPLES, led by ST. JOHN, who wears a Fillet with Dove-Wings. These come singing, and take their places during their Hymn, in which ALL THE PEOPLE join.)

HYMN VII

(Sung by ALL, to the tune of *Nicaea*)

*Holy, holy, holy, Lord, thy disciples
Gather in devotion to sing and dream of thee:
Holy, holy, holy, beautiful and gracious,
Still in our hearts we dwell in Galilee.*

*Holy, holy, holy, still in the morning
Mending of our fisher nets, we hail thee by the shore;*

THE PILGRIM AND THE BOOK

*Friend and guide and brother, by the wells of evening
Deep from thy voice we drink thy healing lore.*

*Holy, holy, holy, Lord, thy disciples
Ever through the ages live again because of thee:
Holy, holy, holy, all thy ways we follow,
From Bethlehem to dark Gethsemane.*

FOURTEENTH ACTION

(The Apostles)

AS this Hymn concludes, the SPIRIT OF THE NEW TESTAMENT chants once more above the prone form of the PILGRIM, with Choir-Boy Voice.

THE NEW TESTAMENT

Come unto this Pilgrim,
Ye, who have spread the gospel of my Revelation,—
Apostles, and thou who leadeest them, St. Paul:
Yea, bring him life eternal!

(Enter now in procession, with symbol and vestment, the GROUP of the APOSTLES, led by ST. PAUL, who wears a Fillet with a Cross.

These come singing, and take their places during their Hymn, in which ALL THE PEOPLE join.)

HYMN VIII

(Sung by ALL, to the tune of *Coronation*)

*All hail the power of Jesus' name;
Let angels prostrate fall;
Bring forth the royal diadem,
And crown him Lord of all.*

*Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.*

THE PILGRIM AND THE BOOK

*Oh that, with yonder sacred throng,
We at his feet may fall,
And join the everlasting song,
And crown him Lord of all!*

FIFTEENTH ACTION
(The Star, St. John, St. Paul)

TO all the assembled Groups and Congregation, now—
when this Hymn has ended—enters once more
REVELATION, who speaks from above, in the Pulpit.

REVELATION

Shepherds, Disciples, and Apostles, ye
Who come to join your shining company
Unto the Laws and Prophets and the Psalms
Of old, bestow ye now the healing balms
Of your New Testament
Upon this Pilgrim, pent
In yonder shroud of dark adversity.

(As REVELATION withdraws at the center, the SPIRIT OF THE NEW
TESTAMENT—approaching, below, the covered form of the
PILGRIM—stands beside it and chants with choiring voice.)

THE NEW TESTAMENT

Now under his black pall
The Pilgrim hearkeneth
The tidings of the Angel of the Star.

THE ANGEL OF THE STAR

(Speaks from his place, in the body of the church, amid the
SHEPHERDS.)

Now in the days of Herod the King, behold, wise
men from the east came to Jerusalem, saying, Where

THE PILGRIM AND THE BOOK

is he that is born King of the Jews? for we saw his star in the east, and are come to worship him. And when Herod the King had heard it, he learned of them carefully what time the star had appeared. And he sent them to Bethlehem, and they went their way; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. And when they saw the star, they rejoiced with exceeding great joy. And they came into the house and saw the young child with Mary his mother; and they fell down and worshiped him.

(The form of the PILGRIM stirs, and partly rises underneath his Dark Cloth, while the ANGEL continues without pause:)

Then took they down from the cross the body of Jesus, and wrapped it in a clean linen cloth. Now in the place where he was crucified there was a garden; and in the garden Joseph's new sepulchre hewn out of rock wherein was never man yet laid. There they laid Jesus, and rolled a great stone to the door of the sepulchre.

And when the sabbath was past, Mary Magdalene, and Mary the mother of James and Salome, came unto the sepulchre; and they were saying, Who shall roll us away the stone from the door of the sepulchre? for it was exceeding great; and looking up, they saw that the stone was rolled back. And entering, they saw a young man arrayed in a white robe: And he saith unto them, Be not amazed: ye seek Jesus, the Nazarene, who hath been crucified: he is risen; he is not here: Why seek ye the living among the dead?

And they departed quickly from the sepulchre with

THE PILGRIM AND THE BOOK

fear and great joy, and ran to bring this word to the disciples.

(As the ANGEL concludes, the SPIRIT OF THE NEW TESTAMENT draws back the Dark Shroud, revealing there the blindfold PILGRIM having risen to a kneeling posture, from which he cries out, with upclasped hands:)

THE PILGRIM

A voice! A voice of light! I heard
A shining and a healing Word.—

Whence came that Light? Whence rose that Word?

ST. JOHN

(Speaks from his place among the DISCIPLES.)

In the beginning was the Word, and the Word was with God, and the Word was God. In him was Life; and the Life was the Light of men. And the Light shineth in the darkness, and the darkness overcame it not.

And the Word became flesh, and dwelt among us, full of grace and truth; for the law was given through Moses; grace and truth came through Jesus Christ.

And then it came to pass, as Jesus was teaching the people, that they were all astonished at his teaching; for his word was with authority. And they said, Whence hath this man this wisdom?

Jesus therefore answered them and said:

The words that I speak unto you I speak not from myself; but the Father abiding in me doeth his works. The word therefore which ye hear is not mine, but the Father's who sent me.

THE PILGRIM AND THE BOOK

If ye abide in my Word, then are ye truly my disciples; and ye shall know the truth; and the truth shall make you free.

In the world ye have tribulation: but be of good cheer; I have overcome the world.

For I am the resurrection and the life: he that believeth on me, though he were dead, yet shall he live; and whosoever liveth and believeth on me shall never die.

Verily, verily, I say unto you, he that heareth my Word, and believeth on him that sent me, hath eternal life.

Wherefore,

Awake, thou that sleepest,
And arise from the dead,
And Christ shall give thee light.

THE PILGRIM

(Rising to his feet above the Black Garment, speaks aloud.)

Behold, I am awakened, and once more
I rise, seeking the light:
But what immortal breath
Shall thaw this freezing band before my sight,
Which Fear of Death
Hath bound my brows withal?
Yea, I who erst was thrall
To Persecution, now to Fear, what new
Commandment of the Word can liberate
Fear unto faith, and guide my spirit through
The awful gate?

THE PILGRIM AND THE BOOK

ST. PAUL

(Answers from his place among the APOSTLES:)

Lo, my beloved, bless them that persecute you; yea, bless, and curse not;

For all the commandments are summed up in this word, Thou shalt love thy neighbor as thyself. Love worketh no ill to his neighbor: love therefore is the fulfilment of the law.

For though I speak with the tongues of men and of angels, but have not love, I am become sounding brass, or a clanging cymbal.

And though I have the gift of prophecy, and understand all mysteries and all knowledge; and though I have all faith, so that I could remove mountains, but have not love, I am nothing.

Love suffereth long, and is kind; love envieth not; love vaunted not itself, is not puffed up, doth not behave itself unseemly, seeketh not its own, is not easily provoked, thinketh no evil; rejoiceth not in unrighteousness, but rejoiceth with the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

We are ambassadors, therefore, on behalf of Christ; for in Christ Jesus naught availeth anything save faithful work through love. So, beloved, ye were called for freedom, for where the Spirit of the Lord is, there is liberty; only use not your freedom for an occasion to the flesh, for flesh and blood cannot inherit the kingdom of God; neither doth corruption inherit in corruption.

Behold, I shew you a mystery.

THE PILGRIM AND THE BOOK

For this corruption must put on incorruption, and this mortal must put on immortality.

So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory.

O death, where is thy sting? O grave, where is thy victory?

(As St. PAUL concludes, All the Assembled GROUPS and the CONGREGATION break forth into singing.

During their Hymn, the ANGEL OF THE STAR, St. JOHN, and St. PAUL gather beside the PILGRIM, where the ANGEL OF THE STAR removes the blindfolding Band from his eyes,* while the other two restore his Staff and Cloak.)

HYMN IX

(Sung by ALL, to the tune of *Amsterdam*)

*Rise, my soul, and stretch thy wings,
Thy better portion trace;
Rise from transitory things
Toward heaven, thy destined place.
Sun and moon and stars decay,
Time shall soon this earth remove;
Rise, my soul, and haste away
To seats prepared above!*

* The black band is handed by the ANGEL to the SPIRIT OF THE NEW TESTAMENT, who—with the SPIRIT OF THE OLD, carrying the cord-like chain—retires at center, where soon both are to reappear.

SIXTEENTH ACTION
(The Commonwealth of Man)

TURNING to the assembled GROUPS and their LEADERS,
the PILGRIM speaks to them.

THE PILGRIM

O deathless beings of the Book,
By grace of you
My eyes are opened now, to look
On things unseen and view
My land of promise—Freedom: Here,
Where Persecution is not, nor the Fear
Of Death, but in the eyes
Of Revelation and your Prophecies
My cup of life is filled
With love and incorruption, here I scan
The peaks of my New World; here I will build—
As on a timeless rock—my Commonwealth of Man.

REVELATION

(Reappearing, above)

This Rock of Ages be thy cornerstone!—
Behold!

(From the Pulpit—where the two gold volumes are no longer visible—REVELATION raises up the Old Vellum BOOK of the PILGRIM, now untorn as at first, and gives it to the ANGEL of THE STAR, who bears it to the PILGRIM.)

THE PILGRIM AND THE BOOK

THE PILGRIM

(Cries out in gladness, as he takes it.)

The Book!

REVELATION

Unharm'd, and still thine own!

THE PILGRIM

Yea, this shall be my Pilgrim's Rock: on this
Will I found deep the human destinies
Of that dear earthly kingdom which is one
With Christ's in heaven. Not distant and alone,
But here and now, with all my fellowmen,
I will set forth again
To cherish what, long seeking, now I find:
Freedom to worship God—through my own kind.

REVELATION

Still in the shadow lingereth one behind.—
That old Satan, who bereft thee, lo,
Now where he cometh, slow
And blindfold here, between my Cherubim:
Enmeshed in his own chain, they master him.

(Where REVELATION withdraws now, at center, SATAN is brought forward, led in leash with the cord-like chain, held by the CHILD-SPIRITS OF THE NEW and OLD TESTAMENTS. Over his eyes and coppery-gold hair is bound the Band of Black.

Pausing a moment, with brow lifted, he moans aloud, with deep cry.)

THE PILGRIM AND THE BOOK

SATANAS

Yah—veh! Yah—veh! At last Thou leashest me!

THE PILGRIM

(Gripping his Book and Staff)

At last, dear Lord, thou ledest thy Pilgrim—free!

SEVENTEENTH ACTION

(The "Firm Foundation")

AT these words of the PILGRIM, ALL THOSE ASSEMBLED break into Song, which continues while the GROUPS and their LEADERS—with their varied symbols and vestments—withdraw through the church aisles with the PILGRIM, followed by the Two Cherubim, leading SATANAS captive and blindfold, in march to the final HYMN RECESSIONAL.

HYMN X

(Sung by ALL, to the tune of *Portuguese Hymn*)

*How firm a foundation, ye saints of the Lord,
Is laid for your faith in His excellent Word!
What more can He say than to you He hath said,
You who unto Jesus for refuge have fled?*

*Fear not, I am with thee; oh, be not dismayed!
I, I am thy God, and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand
Upheld by My righteous, omnipotent hand.*

FINIS

COMMENTS AND SUGGESTIONS

IN REGARD TO PARTICI-
PATION IN THIS SERVICE

COMMENTS AND SUGGESTIONS

IN REGARD TO PARTICIPATION IN THIS SERVICE

The following Comments and Suggestions are given here not as substitutes for the initiative and taste of those who may wish to organize participation in this Service, but simply as statements of the author's viewpoints—which the competent director will, of course, take or reject as he thinks wise.

I. THE SPIRIT OF PARTICIPATION

Devout simplicity is an attribute which cannot consciously be assumed; yet without it the enactment of this Dramatic Service can have little meaning or real impressiveness, however splendid and elaborate may be the accessories. Devout simplicity, however, without imaginative power of expression is only half articulate. Sincerity and imagination combined are, then, the attributes most desirable in those who participate—especially in taking the parts of the nine Speaking Persons.

II. COSTUMES AND CHARACTERISTICS

1. THE PERSONS

Of these, the first three—THE PILGRIM, SATANAS, REVELATION—represent the main structure of the Service, expressed in rhymed verse; and of these the first two only should be markedly individualized in costume and action, REVELATION (with the attendant Cherubim) holding in these respects dramatically a place halfway between the first two and the six spokesmen of the Book, whose words are quotations of the Scriptures, and whose costume and action are therefore related to the less individualized nature of their symbolic groups.

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THE PILGRIM is in some respects a dramatization of that statue by Saint-Gaudens ("The Puritan," at Springfield, Mass.), which is reproduced on the cover of this volume. The Pilgrim is imbued by the vital power of that figure, but without its emphasis of idiosyncrasy and the sculptor's touch of satire: a soul and form more youthful than the statue's, and more universal in his human yearnings; for the Pilgrim represents not simply the Puritan seeking his goal historical, but Man within the Puritan seeking his goal mystical. His costume is the same as the statue's, and the great gray cloak should be made of stuff sufficiently heavy to hang in large, massive folds. His staff, however, is taller than the cane of the statue.

SATANAS should appear outwardly like the Satan, or Lucifer, of Milton; under no circumstances whatever should he be costumed like Mephistopheles in Faust. His first disguising over-robe resembles a black domino with cowl, and may be of light texture; his under-robe of bright red is Greek in its folds, but longer than the classic Greek, with a touch of the Oriental; the copper-colored curls of his hair suggest somewhat the locks of Medusa, but there is only one serpent, which binds his brows like a fillet.

On his feet are sandals.

In action the impersonator of Satanus must carefully avoid all histrionic overdoing or ranting; yet he should not err in over-solemnity, but preserve always that serene sense of high comedy in destiny which is essential alike to the enlivening vigor and ironic intelligence of the part.

REVELATION may be impersonated by a man or a woman, preferably by a young man of quiet but commanding presence. The chief desideratum is a beautiful voice, flexible and appealing in its intonations. This, of course, is true of all the speaking voices, but applies especially to REVELATION. Experience has generally shown that a woman's voice seldom carries impressively on a large scale; so impersonation by a woman would only be advisable on an intimate scale, and then preferably by one with a contralto voice and of a pres-

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ence noble and radiant. In any case the costume should be simple and austere, preferably Greek or Florentine, and all of white. In the fillet may appropriately be worn the wings of a dove.

(The two CHILD-CHERUBIM, attendant upon REVELATION, are the only persons among the Principals—not mute—who are purely allegorical. For the eye, they have the function of decorative figures, representing the Spirits of the two Testaments, being identified with the gold volumes which they carry. They, too, may be clad in Greek or Florentine garments, to accord with those of REVELATION. The color blue is suggested in the text, but may be altered to another according to the color of the setting—perhaps all of gold, like their volumes. For the ear, they have the function of *voces humanae*, human extensions of the organ's reeds, representing voices of the unseen world, and are the only persons in the Service who make use of chanted intonations in their speeches.)

THE six SPOKESMEN OF THE BOOK wear costumes differentiated only by deeper intensity of color, and by the symbol which each bears, from the costumes of their respective Groups, which are described below; but each is also differentiated by not wearing the special headdress of his Group, or by wearing one modified in form.

MOSES necessarily wears a beard (long, and iron-gray, rather than white), which the impersonator must carefully adapt to his own physiognomy, to avoid the theatrical or ludicrous. For this a study of Michelangelo's statue may be useful, but probably should not be directly imitated. He should certainly be tall, and of spare but powerful proportions. He leans on his staff, but not heavily.

DAVID is young and beardless; preferably not tall, yet not puny: full of sweetness and vigor and charm in voice, gesture, and bearing. He fingers his harp endearingly.

ISAIAH is elemental and vast—a soul sonorous with tempestuous rhythms, like a pine-tree in storm; outwardly tall,

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strong, middle-aged, bearded dark-brown. The scroll which he carries is golden, suggesting (but not literally) a seraph's trumpet.

Of the New Testament speakers each conveys in his presence the sense of a new-born world; none carries a staff, and none is bearded.

THE ANGEL OF THE STAR is more shepherd than classic angel. His rough sheep's wool cloak suggests wings concealed (at the shoulders), but reveals none; his legs below the knee show bare; his feet wear sandals with wings. In his fillet gleams a star (perhaps of gold tinsel; preferably not electric, unless subdued to a soft radiance); or, instead, he may bear his star on the top of his shepherd's crook. His voice must be beautiful in tone.

ST. JOHN is the young spirit-spokesman of that zestful loyalty of youth which first hailed and followed Jesus in his disciples. There must be nothing of the routine preacher in his Scriptural words, but the persuasive, fresh pleading of love and direct human kindness. The wings in his fillet resemble those of REVELATION.

ST. PAUL is intellect in ardor, philosophy on fire, humanity passionate for eternal life. He is voluble, but always vital. His utterance is swift, torrential, increasing in fervor; blazes with lightnings which transfigure the peaks of rhetoric with imagination; eloquent with the majestic sincerity which attains simplicity through unswerved seeking for his goal—redemption from fear and evil.

If his impersonator can but convey to the congregation the conviction that his words are uttered now for the first time, and for themselves (through THE PILGRIM), he will interpret to the people that unique sense of St. Paul's swift powers of improvisation which all his words attest in the Bible itself, but which is too often lost in the long reiteration of church worship. Therein also he will fulfil, and quicken for his associates, the chief object of the Service—that is, to present freshly the perennial newness with which all ancient truth must be reimagined and expressed to be realized.

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The cross in his fillet is symbolic of St. Paul's life-passion: his love of Christ crucified, which kindled his own apostleship and handed on the fire of its gospel to the apostles of after-ages.

(The Mute Persons—PERSECUTION and FEAR OF DEATH—comprise, with the two Cherubim, the other two purely allegorical Persons, and their pantomime should be appropriate to such—devoid of all realism in action, costume and make-up. The text describes them as "Dark Angels," but it is left to the resources of the director of the Service whether or not to provide their costumes with the conventional wings of angels. The use of such wings in pantomime is difficult, and should be carefully studied and rehearsed, to avoid all theatrical suggestion. In any case, of course, there should be no realism of feathers, but only the simple impressionism of extended wing-like folds of their Greek or Florentine garments—reinforced perhaps by concealed designs of paste-board. If there is the least danger of unsuccess, the impression of wings may be omitted without material harm to the effect intended. The color of their costumes may well take motive from the red of SATANAS, of whom they are in attributes allegorical extensions: for PERSECUTION, a bluish red; for FEAR OF DEATH, a reddish blue. But their action in pantomime, far more than their costumes, must express their spiritual attributes.)

2. THE GROUPS

According to the scale and the resources available, the GROUPS may be costumed or not. If they are not specially costumed, each Group should, of course, nevertheless, be clothed with uniformity in modern garb—as, the Women and Children all in white, the Men and Boys all in black, or gray, etc. And, in such case, each member of a Group should wear, or carry, the Group-Symbol—as, in the form of a cope, a shepherd's crook, etc.

In the Preface I have already stated that, for very small-scale gatherings, the Groups may even be omitted, if the Principals are adequately impersonated. But since no nor-

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mal presentation can be at all complete without some appropriate costuming of the Groups, I submit herewith certain simple suggestions, which each director may modify in accordance with his own taste and experience, or substitute therefor some other scheme, provided that he does not adopt any plan of historical realism, or diversity of costumes within a given Group (except, for special purposes, in the Apostle-Group), for to do either would be a serious mistake and express a misconception of the nature of the Service.

For all the six Groups, then, I suggest that a single design of costume (worn over their modern clothing) may appropriately be used by Men and Women alike, the Children (Boys and Girls) omitting the headdress, and shortening the length of the over-garment to their child-stature and their shorter under-garments.

Though garbed thus alike in form, the several Groups, nevertheless, will be distinguished by their different Group-Colors, and by their Group-Symbols borne by their several Spokesmen, and perhaps also by the Group-Participants. This uniformity has the advantage of comparative cheapness and quickness in preparation, as well as of avoiding all need of dressing beforehand, or of using any theatrical make-up—the use of which would, of course, be as wholly out of taste for participants as it would be for the vested choristers of church choirs.

The form of costume here suggested (but not, of course, prescribed) is one which has been utilized with practical success in several pageants organized by my sister, Miss Hazel MacKaye, Director of the Bureau of Pageantry and Drama of the Y. W. C. A. (National Board); and her own brief description of its design and construction is as follows:

3. MAKING OF COSTUMES

“Any combination of colors and fabrics may be used, according to the color-scheme adopted. The most effective, inexpensive material would be unbleached muslin, dyed the desired color, with stole of oil-cloth, painted or stenciled.

COMMENTS AND SUGGESTIONS

“Under-garment: Double the cloth the height of the person; cut a slit for the neck; sew up the edges for side seams; lengthen the sleeves by adding-on cloth resembling the stole.

“Stole: Double the cloth (of contrasting color and fabric) the height of the person, the general effect being narrow.

“Headdress: A square piece of cloth, draped so that the top presents a turban effect, with side-pieces over the ears, continuing round the head—falling to the neck. This may be lengthened to fall like a veil—for the women.”

4. COLORS AND SYMBOLS, NUMBER AND SEX

The following are suggested, not prescribed, for the several Groups:

THE LAWS: Color—blue-gray; symbol—a tablet (oblong); ten in number (or fewer, if scale is very small); older Men.

THE PSALMS: Color—gray-green; papyrus rolls (narrow, partly open); any number desired; Women and Girls (of the Sunday School, or choir).

THE PROPHETS: Color—reddish brown; symbol—a scroll; sixteen in number (or fewer, or more, according to scale of Service); Men, old and middle-aged.

THE SHEPHERDS: Color—white; symbol—a crook; any number desired; Young Men, and Boys (of the Sunday School, or choir).

THE DISCIPLES: Color—blue; symbol—dove’s wings; twelve in number (or fewer, if scale is very small); younger Men.

THE APOSTLES: Color—varied with rich hues, harmonizing with the others, according to separate sub-Groups (not separate individuals), representing different peoples (Greece, Rome, Oriental peoples, etc): missionaries of the Gospel in various climes and times; symbol—a cross; any number desired; Men and Women, old and young.

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III. PROPERTIES FOR PERSONS AND GROUPS

For Persons: THE PILGRIM: *staff*—old-fashioned, tall, sturdy, with lower end shaped to fit firmly into a socket (in the platform, in front of the Pulpit), when PERSECUTION binds him to it; *the Book*—large (as described in the text), not necessarily, or desirably, an actual text of the Bible, but a book so made (or so arranged with practical, unnoticeable hinges) as to come apart fairly easily into two halves—when SATANAS breaks it. (In Action XVI, this Book, put together again, is restored to the Pulpit by REVELATION—while still in shadow—who hands it back, in the light, soon afterward, to the PILGRIM.)—MOSES: tall *staff* (with symbol-top of *scroll*); *tablet*, ostensibly of stone, oblong, portable in size.—DAVID: *harp*, of ancient design, portable in size.—ISAIAH: *scroll*, large, gilded, slightly tapering.—ANGEL OF THE STAR: *shepherd's crook*, with *star* (possibly with small, concealed battery, to give subdued, gleaming light).—ST. JOHN: *wing-symbol* in fillet, but no *staff*.—ST. PAUL: *cross-symbol* in fillet, but no staff.—OLD TESTAMENT: *open volume*, entirely gilded.—NEW TESTAMENT: *the same*.—PERSECUTION: *coil of rope*, woven like a chain.—FEAR OF DEATH: *band of black cloth*, narrow, for blindfolding.

For Groups: LAWS: *staves*, with *scroll* symbol-tops.—PSALMS: half-open *rolls*, as of *papyrus parchment* (held in open palms, to sing from).—PROPHETS: *staves*, with *torch-flame* symbol-tops.—SHEPHERDS: *crooks*.—DISCIPLES: *staves* with *chalice* symbol-tops.—APOSTLES: *staves* (perhaps), with *cross* symbol-tops.

The marshaling and placing of the above six Groups will necessarily depend upon the setting and directorship.

IV. SETTING AND DIRECTORSHIP

As stated in the beginning of the text, the Setting is the interior of a church or of any place of worship. But the architectural arrangements of church buildings are so various that it is impossible to devise any uniform scheme for marshaling the Groups and Persons. That, in any case, is

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the province of a competent director, without whom the Service could not be held with right impressiveness.

In regard to the Persons, I would suggest that a guiding principle should be to focus the three Chief Persons (THE PILGRIM, SATANAS, REVELATION) at the centering place of the Pulpit, and to distribute the others (in co-ordinated relationship to that center) in the available body of the church, as Spokesmen of their respective Groups.

The available free spaces in the body of the church are, of course, the aisles; but, as these must be used for entrance processions (till the appearance of the last Groups), it would be advisable to reserve in advance designated spaces in the pews (perhaps roped off, temporarily) for the several Groups to occupy after their entrance. In churches which have them, side-galleries might be used with excellent results; and the place of the choir may also properly be utilized for Group marshaling purposes.

The voices and figures of the Biblical Persons, thus heard and seen from different angles relative to their places in the body of the church, will take on far greater variety and charm than if these be stationed throughout at a central focus.

The gateway-hatchments, or tapestries, referred to in the text (for use as entrances, right, left, and center, of the focus place), may be draped or cut out of cloth, held by—or hanging from—a wooden frame, carried by two persons, whose vestments should be decoratively related to the design of the tapestries. These would hardly be used, however, on occasions very small in scale.

Under no circumstances should there be any arrangement suggesting the picture-stage and curtain of a theatre, the special (non-participating) technique of which is different and apart from the design of this Service, which is a form of (participating) community art.

More than any other factor of setting and arrangement, the beauty and impressiveness of the action will depend on proper lighting.

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V. LIGHTING

For this reason a night hour is suggested for the Service, because by night the degree and apportionment of artificial light can be controlled (under the right taste of skilled direction) to create that atmosphere of mysterious light-and-shadow which best quickens the imaginations of the participants to feel and comprehend the meanings suggested by the action and dialogue.

On the other hand, in churches and cathedrals equipped with beautiful windows of stained glass, the holding of the Service by day might be equally effective, provided that no other artificial lighting than candles be used within the church.

In any case, by night, if enough and proper candles are available, probably no better lighting could be devised than simply a noble use of candlelight.

If, however, a modern electric equipment is to be used, by no means should any electric bulb be directly visible anywhere, or at any time, during the Service; for such painful stabbings of light will tend to antagonize and nullify all beauties of the music and action.

Properly screened, however, and rightly determined in its focusing and intensity, electric lighting may be used to good advantage. For this, as screening-places, the Pulpit itself may be utilized (especially for the appearances of REVELATION, when concealed lighting equipment can throw instant radiance upward upon the figure) and the tapestries of the hatchments, from behind which the entrances and exits of SATANAS, PERSECUTION, and FEAR OF DEATH could be admirably lighted.

The first appearance of REVELATION in Action IV, and all subsequent appearances, are very important from the standpoint of lighting and dramatic action, and should receive more intensity of light than any other moments in the Service; for, both visually and symbolically, it is essential that the white light-brilliance of REVELATION shall dominate

COMMENTS AND SUGGESTIONS

the red color-brilliance of SATANAS, who otherwise (because of the bright dye of his red costume) may become over-emphatic to the eye and mind.

The ceiling of the church, or hall of gathering, should have no special lighting at all, nor should the congregation—unless briefly at such times only as it may be absolutely needful for them to read the words of the hymns which they sing.

From screened points of vantage, the aisles, however, should have their special lighting, but only at such times as an entering Figure (such as the PILGRIM, at the beginning), or Group (as the procession of the PSALMS) may hold dramatic attention in the action—at which times all the rest of the church should be in shadow.

Let the director err, if at all, on the side of subdued lighting; for it is not needful to the success of the Service that any particular person's costume be brightly emphasized (except that of REVELATION, at special moments), but it is needful that the spell of religious contemplation be cast over all persons participating; and that cannot take place in this Service under any marked continuation of distributed brightness.

It is a simple truth, too often ignored in modern churches, that the "dim, religious light" of Milton is based deeply in human psychology.

VI. MUSIC

Fortunately, the art values of music to religion are already familiar to congregations, and artists in music are far more numerous than artists in lighting. So the matter of the Music may properly be left to the organist or choirmaster, who should, of course, in his rehearsals keep closely in touch with the plans of the lighting director.

On the following pages is given the specific Program of the Music (List of Hymns and Chants), a portion of which might well be included in the general Program of the Service.

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VII. PROGRAMMES

In Programmes, or printed Synopses of the Service, for distribution to members of the congregation, it will be advisable probably to include not only the words of the Hymns, but also a brief description, or epitome, of the course of the Actions—which may advantageously be copied direct from the Contents page of this volume, beginning with the “Text of the Service,” substituting therein for the word “Text” the word “Description” or “Synopsis.”

PERCY MACKAYE.

Cornish, N.^hH.,
August, 1920.

LIST OF HYMNS AND CHANTS

NOTE: In the following List of Hymns and Chants, specific references are given to certain books in which such may be found; but many of the hymns are, of course, available also in publications other than those referred to.

Most of the hymns mentioned are needful to the proper rendering of the Service; but in some cases, if desired, the discretion of the choirmaster may substitute some other selections of music. In particular, for the final recessional hymn, "How firm a foundation," etc., might be substituted—in churches having a goodly number of trained choristers—the "Victory," of Palestrina, "Al-le-lu-ia!" etc. (Hymns of the "Kingdom of God," Hymn 80, Victory 8.8.8. 1588), or "Alpha and Omega," in churches where that is familiar.

To the discretion of the choirmaster, or organist, also may well be left the music to be played, very low, on the organ during those places in the dialogue indicated by footnotes in the text, as well as the particular chant music to be used by the choir-boys who impersonate the Spirits of the Old and New Testaments, in their brief, intoned phrases of invocation.

HYMN I

(Sung by All)

THE PILGRIM FATHERS

Tune: M. A. Browne. Words: Felicia D. Hemans.

"The breaking waves dashed high," etc.

("Hymn and Tune Book," Revised Edition, Boston: Amer. Unit. Assn., 1886; Hymn 783.)

LYRIC SONG (a)

(Sung by Choir-Boy: Solo)

THE PILGRIM CAST DOWN

Tune: Edgar Stillman Kelley. Words: John Bunyan.

"He that is down need fear no fall," etc.

(Shepherd Boy's Song, from "Pilgrim's Progress" Oratorio: Oliver Ditson, Boston, from whom, or through any music dealer, the music can be secured.)

LIST OF HYMNS AND CHANTS

HYMN II

(Processional, sung by All)

THE LAWS

Tune: *China*, Timothy Swan. Words: Percy MacKaye.
“*Where Sinai’s lonely shadow soared,*” etc.

HYMN III

(Processional, sung by Psalm-Group only)

THE PILGRIM SEEKING

Tune: *St. Anne*; C. M. 1708. Words: Psalm 42, arr. by Percy MacKaye

“*Even as the hart panteth in thirst,*” etc.

(“Hymns of the Kingdom of God,” New York, A. S. Barnes Co., 1910; Hymn 141.)

HYMN IV

(Processional, sung by All)

THE PROPHETS

Tune: *Old Hundredth*; 1551. Words: Percy MacKaye.

“*Our Lord, who clave the desert rock,*” etc.

(“Hymns of the Kingdom of God,” Hymn 395.)

HYMN V

(Sung by All)

THE PILGRIM ROUSED

Tune: *Christmas*, G. F. Handel, 1728. Words: Philip Doddridge, 1755.

“*Awake, my soul; stretch every nerve,*” etc.

(“Hymn and Tune Book,” Hymn 603.)

LIST OF HYMNS AND CHANTS

CHORAL CHANT (b)

(Sung by Choir-boy and unseen choristers)

EXPULSION OF SATANAS

Tune: *Sanctus*:

“*Holy! Holy! Holy!*” etc.

(“The Chant and Service Book,” edit. Chas. L. Hutchins: Boston, Parish Choir, Sanctus No. 448; or any other brief appropriate *Sanctus*, according to the discretion of the choirmaster.)

HYMN VI

(Processional, sung by Shepherd-Group only)

THE SHEPHERDS

Tune: *Winchester Old*. C. M. 1592. Words: Nahum Tate, 1702.

“*While Shepherds watched their flocks by night,*” etc.

(“The New Hymnal,” New York, H. W. Gray Co., Hymn 71.)

Or Tune: *Gabriel*, St. Martin’s.

(Hymn 54 in “The Church Hymnal.”)

HYMN VII

(Processional, sung by All)

THE DISCIPLES

Tune: *Nicaea*, 11.12.12.10. Words: Percy MacKaye.

“*Holy, holy, holy, Lord, thy disciples,*” etc.

(“Hymns of the Kingdom of God,” Hymn 354; “Hymn and Song Book,” Hymn 1.)

LIST OF HYMNS AND CHANTS

HYMN VIII

(Processional, sung by All)

THE APOSTLES

Tune: *Coronation*. Oliver Holden, 1793. Words: Edward Perronet, 1780.

“*All hail the power of Jesus’ name,*” etc.

(“Hymn and Tune Book,” Hymn 412.)

HYMN IX

(Sung by All)

THE PILGRIM RISEN

Tune: *Amsterdam*, 7. 6. James Nares, 1760. Words: Robert Seagrave, 1780

“*Rise, my soul, and stretch thy wings,*” etc.

(“Hymn and Tune Book,” Hymn 184, 1st Stanza only.)

HYMN X

(Recessional, sung by All)

“HOW FIRM A FOUNDATION”

Tune: *Portuguese Hymn*. Words: Author unknown.

“*How firm a foundation, ye saints of the Lord,*” etc.

WORDS AND MUSIC
OF THE
HYMNS AND CHANTS

The Breaking Waves Dashed High

FELICIA D. HEMANS, 1828

(PLYMOUTH. Irregular)

MARY ANNE BROWNE

1. The break-ing waves dashed high On a stern and rock-bound coast, And the

woods a-gainst a storm-y sky Their gi-ant branch-es tossed;

And the heav-y night hung dark The hills and wa-ters o'er,

When a band of ex-iles moored their bark On the wild New Eng-land shore.

2 Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of stirring drums,
And the trump that sings of fame;
Not as the flying come,
In silence and in fear,
They shook the depths of the desert's gloom
With their hymns of lofty cheer.

3 Amidst the storm they sang;
The stars heard, and the sea! [rang
And the sounding aisles of the dim woods
To the anthem of the free.

The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared:
This was their welcome home!

4 What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?
They sought a faith's pure shrine.
Ay, call it holy ground,
The soil where first they trod; [found:
They have left unstained what here they
Freedom to worship God.

Lyric Song

(FROM THE ORATORIO "THE PILGRIM'S PROGRESS")

JOHN BUNYAN, 1678

EDGAR STILLMAN KELLEY, 1919

He that is down need fear no fall,
He that is low, no pride;
He that is humble ever shall
Have God to be his guide.

I am content with what I have,
Little it be or much;
And, Lord, contentment still I crave
Because Thou savest such.

Fullness to them a burden is
That go on pilgrimage:
Here little, and hereafter bliss,
Is best from age to age.

NOTE: The music and words of this Lyric Song may be ordered through any music dealer, or may be secured direct from the publishers, Oliver Ditson, Boston, Mass., who have prepared a special edition of the Song for use in this Service.

2 Where Sinai's Lonely Shadow Soared

PERCY MACKAYE, 1920

(CHINA. C. M.)

TIMOTHY SWAN, 1758-1842

1. Where Si - nai's lone - ly shad - ow soared Thro' morn - ing stars in choir,
There from his storm - y throne the Lord First spake to man in fire.

2 Long ages had his earth-born child
Wandered to rob and kill;
But now God spake, to guide the wild
Digressions of his will.

3 God spake, and on his tablet sealed
With sign of his First Cause
Those great commandments which revealed
The grandeur of his Laws!

3 Even as the Hart Panteth in Thirst

PSALM 42, arr. by PERCY MACKAYE

(ST. ANNE. C. M.)

WILLIAM CROFT, 1708

1. Even as the hart pant - eth in thirst—Aft - er the wa - ter brooks,
So pant - eth aft - er thee, O God, My soul—my thirst - ing soul.

2 My tears they call me, day and night:
My soul, where is thy God?
Why art thou, O my soul, cast down?—
His countenance shall shine.

3 Deep calleth unto deep, amid
Noise of thy waterspouts,

And all thy waves and billows are
Gone over me, O Lord!

4 Yet shall thy loving-kindness be
My rock in the day-time,
And in the night thy song shall lift
My prayer to thee, my life!

4 Our Lord, Who Clave the Desert Rock

(THE OLD HUNDREDETH. L. M.)

PERCY MACKAYE, 1920

LOUIS BOURGEOIS, 1551

1. Our Lord, who clave the des - ert rock And made the wa - ters forth to flow,

He, by his spir - it - rend - ing shock, Doth cleave the soul of man al - so.

2 Our Lord, who tore the sultry void
With whirlwinds of his thunder-stone,
He cleanseth too our spirits cloyed—
He is our paean and our moan.

3 In desert rock there is a spring,
A tempest in the torpid air:
Our Lord revealeth everything;
His prophecies are everywhere.

5 Awake, My Soul; Stretch Every Nerve

(CHRISTMAS. C. M.)

PHILIP DODDRIDGE, 1755

Arr. from GEORGE FREDERICK HANDEL, 1728

1. A - wake, my soul; stretch ev - ry nerve And press with vig - or on: A heav'n - ly

race demands thy zeal, And an im - mor - tal crown, And an im - mor - tal crown.

2 A cloud of witnesses around
Hold thee in full survey;
Forget the steps already trod,
And onward urge thy way,

Choral Chant

(SANCTUS)

Voices in Harmony or Unison.

pp Ho - LY, Ho - LY, Ho - LY, Lord God of hosts; Heav'n and earth are *ff*

pp *ffa.*

dim.

full of thy glo - ry; Glo - ry be to thee, O Lord Most High. A - men. *p*

ppp

6 While Shepherds Watched Their Flocks by Night

NAHUM TATE, 1702

(WINCHESTER' OLD. C. M.)

Este's Psalter, 1592

1. While Shepherds watched their flocks by night, All seat - ed on the ground,

The An - gel of the Lord came down, And glo - ry shone a - round.

2 "Fear not," said he, for mighty dread
Had seized their troubled mind;
"Glad tidings of great joy I bring
To you and all mankind.

3 "To you in David's town this day
Is born of David's line
The Saviour, who is Christ the Lord;
And this shall be the sign:

4 "The heavenly Babe you there shall find
To human view displayed,
All meanly wrapt in swathing bands,
And in a manger laid."

5 Thus spake the Seraph; and forthwith
Appeared a shining throng
Of angels, praising God, who thus
Addressed their joyful song:

6 "All glory be to God on high,
And to the earth be peace;
Good will henceforth from heaven to men
Begin and never cease!"

Holy, Holy, Holy, Lord, Thy Disciples

(NICAEA. 11, 12, 12, 10)

PERCY MACKAYE, 1920

JOHN BACCHUS DYKES, 1861

1. Ho - ly, ho - ly, ho - ly, Lord, thy dis - ci - ples Gath - er in de -

vo - tion to sing and dream of thee: Ho - ly, ho - ly, ho - ly,

beau - ti - ful and gra - cious, Still in our hearts we dwell in Gal - i - lee.

2 Holy, holy, holy, still in the morning
Mending of our fisher nets, we hail thee by the shore;
Friend and guide and brother, by the wells of evening
Deep from thy voice we drink thy healing lore.

3 Holy, holy, holy, Lord, thy disciples
Ever through the ages live again because of thee:
Holy, holy, holy, all thy ways we follow,
From Bethlehem to dark Gethsemane.

All Hail the Power of Jesus' Name

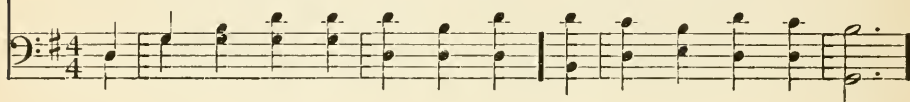
(CORONATION. C. M.)

EDWARD PERRONET, 1780

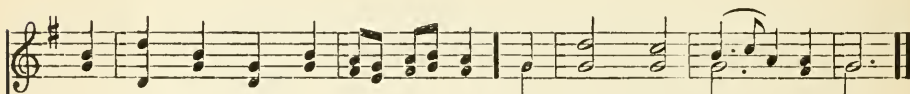
OLIVER HOLDEN, 1793



1. All hail the pow'r of Je - sus' name; Let an - gels pros - trate fall;



Bring forth the roy - al di - a - dem, And crown him Lord of all;



Bring forth the roy - al di - a - dem, And crown him Lord of all.



2 Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

3 Oh that, with yonder sacred throng,
We at his feet may fall,
And join the everlasting song,
And crown him Lord of all!

9 Rise, My Soul, and Stretch Thy Wings

(AMSTERDAM. 7, 6, 7, 6, 7, 7, 6)

ROBERT SEAGRAVE, 1780

Attributed to JAMES NARES

Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;

Rise from tran - si - to - ry things T'ward heav'n, thy des - tined place.

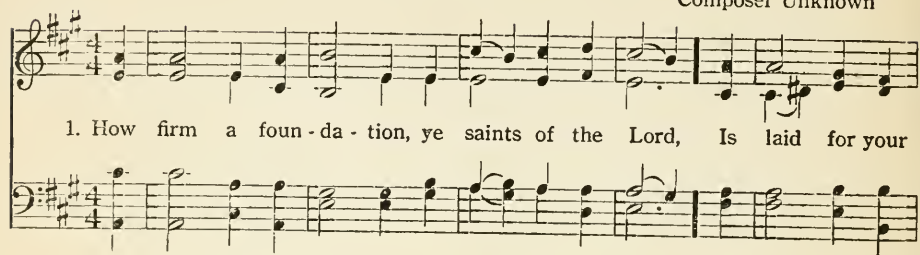
Sun and moon and stars de - cay, Time shall soon this earth re - move;

Rise, my soul, and haste a - way To seats pre - pared a - bove!

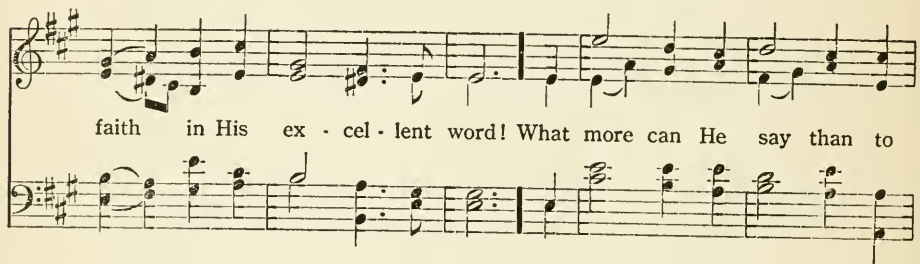
10 How Firm a Foundation, Ye Saints of the Lord

(PORTUGUESE HYMN. 11, 11, 11, 11)

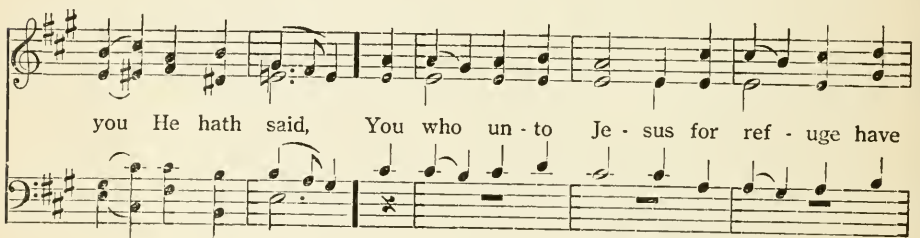
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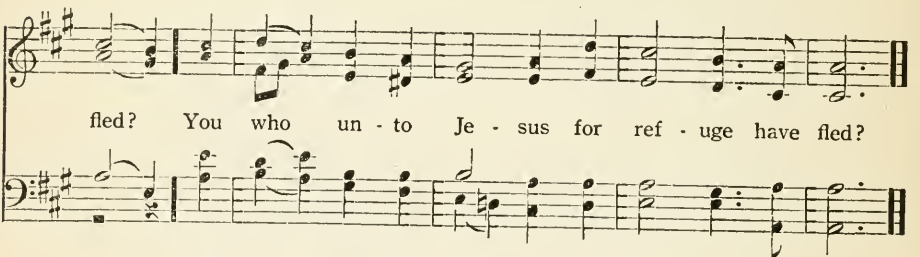
1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your



faith in His ex - cel - lent word! What more can He say than to



you He hath said, You who un - to Je - sus for ref - uge have



fled? You who un - to Je - sus for ref - uge have fled?

2 Fear not, I am with thee; oh, be not dismayed!
I, I am thy God, and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand
Upheld by My righteous, omnipotent hand.

AN ANNOUNCEMENT

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